

2005 Atlanta Conference Summary

By Barb Rehg and Ann Rowles

After two years of planning and weeks of almost daily meetings, the day of reckoning arrived and WCAGA conference volunteers converged at the Holiday Inn Downtown Atlanta to welcome WCA members from all over the country.

Sunday, February 13 - The 2005 WCA Conference officially began with an opening reception at the Cultural Arts Center of Douglasville for "Duality: Paradox and Food for the Soul" an exhibition of works by Sistagraphy, an Atlanta-based group of African-American women photographers. The Cultural Arts Center generously provided buses for conference attendees from the conference hotel to the opening reception and back, a 20 minute drive. We filled both buses and a few extra cars! We arrived to find the historic house that is home to the CAC filled with an enthusiastic and appreciative crowd, which swelled as our group arrived - much to the satisfaction of artists and organizers.

Monday, February 14 - The WCA Board of Directors held a day-long meeting with breakfast and lunch provided. In the afternoon non-board members could choose between two programs: a silverpoint drawing presentation by Jeannine Cook and a seminar by Susan Todd Raque on writing the artist's

resume and statement. At 2:30 we opened the Dogwood Room for an informal open slide show of member's work. This was very well attended and could have gone on much longer if time allowed. Next on the schedule was a short but varied session of performance art on political and gender themes. Seaberg Acrobatic Poetry, an intergenerational group, assumed acrobatic formations from which poet Ronnog Seaberg read her poetry. Betsy Duval and Cecilia Kane each presented costumed solo works entitled "Not my Bag" and "The Bride" respectively.

At 5:30 PM, Our keynote speaker Emma Amos presented a history of her work and discussed the social and political climate of the times. In addition, she gave us a set of questions for artists to ask ourselves (these were Xeroxed and passed out to conference goers the next day). A lively question and answer phase followed the talk.

Outside, a shuttle bus was waiting to take people to the opening reception for the Gender in Motion National Juried Exhibit at 3TEN Haustudio in the nearby Castleberry Hill arts district. The mild weather allowed our hostess Diane Hause to open the large doors to the gallery for easy access. Outside, she provided seating around open pit fires.



L-R: Jennifer Colby- Pres. Elect, Dena Muller- President, Judith Brodsky- 3rd WCA President, Ann Sutherland Harris- 1st WCA President, Mary Garrard- 2nd WCA President (photo by Shelia Turner)

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Rona Lesser, '03
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Alison M. Constantino, '04
Ulla Barr, '04
Liz Dodson, '04
Dale Osterle, '04
Allison Altergott, '05
Ann Rowles, '05
Marilyn Hayes, '05
Eleanor Dickinson, '05
Position Open – '05

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Karin Luner, Nat'l Admin
& Newsletter Design

Inside, the refreshment table offered Valentine's Day treats: large heart-shaped boxes of chocolate and red and white wine. A large, enthusiastic crowd joined conference attendees and exhibiting artists. Several art works were purchased. As the evening came to a close the final bus shuttled everyone back to the Holiday Inn Downtown.



Ann Rowles
(photo by L. G. Schneider)

Tuesday, February 15 - The Chapter's Council Meeting started the morning, followed by a series of panels and presentations. Three concurrent panels were held during two ninety minute sessions; six panels in all were presented.

After lunch the Gallery Bus Tour began. We had to upgrade to a 55 passenger bus because so many signed up at the last minute. We once again added individual cars to the caravan to accommodate all those who wanted to participate. Tour organizer Flora Rosefsky did an excellent job keeping everything moving.

First stop on the tour was The Marcus Jewish Community Center, host venue for Tikkun Olam: to Repair the World, WCA's JWAN Juried Exhibition. At the next stop, the Spruill Art Center, gallery director and curator Ben Apfelbaum presented a short talk on Refusing to Dance Backward, his exhibit of work by Atlanta area women artists.

The third stop was Mason Murer Gallery. Gallery owners Mark and Kim Karelson put on a fabulous feast of Southern cooking, including cheese biscuits, quail eggs, and apricot cake. The large contemporary space was filled with multiple exhibits, including 3DeLuxe, a sculpture exhibit by N.A.W.A. (the National Association of Women Artists), and Quickening, a photography exhibition by members of Atlanta-based groups Women in Focus and Sistagraphy. We ended the tour with a reception at Sandler Hudson Gallery where we viewed their exhibit of gallery artists who are members of WCA and/or CAA.

The final event of the day was the WCA National Short Film and Video Festival, organized by Liz Dodson and Jeanne Phillips. This was held at the Digital Arts and Entertainment Laboratory at Georgia State University which proved difficult to find, so the event was late in starting. After a half hour of waiting, however, we had a huge turnout with several members sitting on the floor or in the aisles! Multiple works by seven WCA members were shown, with an intermission.

Wednesday, February 16 - A second session of the Chapter Council meeting was held early on Wednesday. Another morning of panels and presentations began at 9:00 AM and ended just in time for the Lifetime Achievement Awards Banquet. Eighty WCA members, guests and honorees filled the banquet room and lively discussions were held as the meal progressed. Immediately after the banquet ended, we moved to another room for the Lifetime Achievement Awards Presentation which was open to the public. We were both educated and energized by the speakers, presenters and honorees alike. It was a memorable occasion, followed by a brief reception.

As our final conference duty, we provided busing to the Marriott Marquis, where Eleanor Dickinson led a joint CAA and WCA discussion on "The Value of Feminist Voices in the College Art Association," which was reported to be quite lively!

(Unfortunately, several of us on the organizing end of things collapsed onto sofas at the Holiday Inn to recuperate and never quite made it to the Marriot! We shared stories of the ups and down of organizing, told funny stories and celebrated the fact that our part of the conference was over. We look forward to going to Boston next year as "civilians!")



l-R: Ann Rowles, Tania Becker, Barbara Rehg
(photo by Karin Luner)

The Women's Caucus for Art of Georgia (WCAGA) would like to thank the many volunteers and contributors for their support, time and generosity. Their involvement directly impacted the success of the 2005 WCA National Conference and Juried Exhibition.

WCAGA 2005 National Conference Steering Committee:

- Ann Rowles, Chair**
- Tania Becker, Co-Chair**
- Barbara Rehg, Co-Chair, Print Coordinator**
- Laura Monk, Designer**
- Judy Parady, Operations**
- Diane Hause, Exhibition**
- Flora Rosefsky, Fundraising, Gallery Tour**
- Kate Landishaw, Stage Manager**
- Teresa Libbey, Volunteer Coordinator**

Thanks to all of our conference workers who came to meetings, made phone calls, stuffed packets, folded brochures, took registrations, sold catalogues, gave directions, ran slide projectors, set up AV equipment, made airport runs, hosted impoverished attendees, befriended strangers and cleaned up after it all.

M.B. Andrews, Diana Alexander, Vicki Bethel, Andrea Emmons, Leila Finn, Patricia Hetzler, Jennifer Julian, Kim Karelson, Judy Kuniansky, Hunter Levinsohn, Chris Lewis, Wendy Phillips, Peery Radermacher, Gerry Sattelle, Beatrice Schall, Teresa Sims, Mariah Spann, Marilyn Suriani, Rosie Thompson, Virginia Tyler, Susan Walton, Marie Weaver, Susie Winton, Mary Beth Woicckak, and Brandy Worsfold.

- Approximately 140 people participated in the 2005 conference, including conference attendees, volunteers, presenters, and honorees.
- 82 people paid registration fees (including day rates) • 80 people attended the LAA Banquet.

Lifetime Achievement Awards

by Susan King Obarski

2005 marked the 27th year that the Women's Caucus for Art has honored outstanding American women for their lasting contributions to the visual arts. In addition to their own extraordinary and varied accomplishments, these meritorious women have worked for the recognition of contemporary women artists and women artists of the past. With their efforts to establish a more inclusive historical record, they have also helped to build arts programming in their local communities. In every case, they have provided steadfast encouragement to their colleagues and younger women who, in turn, have begun to make their own significant contributions to the field.



L-R: Betty Blayton-Taylor, Ann Wilson, Ann Sutherland Harris, Mary Garrard, Norma Broude, Judith Brodsky, Joan Mondale, Alessandra Comini. (photo by Shelia Turner)

This year, with over eighty guests at the luncheon and many more at the public ceremony, we proudly honored six outstanding pioneers: artist/activist Betty Blayton-Taylor, First Lady Rosalynn Carter, art historians Mary Garrard and Ann Sutherland Harris, artist Agnes Martin, and artist/activist Yoko Ono. Each of these exemplary women has, throughout a lifetime, overcome division and political opposition to substantially impact public opinion and improve the quality of programming in galleries, museums, and the academy. At the ceremony, their work was presented by colleagues and friends: Yuriko Takata introduced Betty Blayton-Taylor, Joan Mondale accepted the award for Rosalynn Carter, Judith Brodsky introduced Mary Garrard, Alessandra Comini introduced Ann Sutherland Harris, Ann Wilson accepted the award in memory of Agnes Martin, and the ceremony featured a reading of the catalogue essay written by Japan Society Gallery Director, Alexandra Munroe on behalf of Yoko Ono. Dena Muller also presented the President's Award to Spelman College Museum of Fine Art Director, Andrea Barnwell.

This year we especially thank all those who have financially contributed to the awards luncheon and ceremony, and to the production of the catalogue. Without their support, this important event would not be possible.

For a copy of the 2005 Lifetime Achievement Awards Catalogue contact the national office at info@nationalwca.com (\$10/copy includes shipping and handling.)

President's Opening Remarks: Dena Muller

I thought I might say something presidential in these opening remarks - a sort of a State of the WCA Address - and considered trying to find 21 artistic ways to use the word freedom, but I know this audience is not that gullible and I am too humbled by the opportunity to be here today, in this capacity, to do anything but go right to the heart of it. The women we honor, and the colleagues who support and represent them, are the truest culmination of what we do. We honor seven women today who have all made invaluable contributions to women in the arts. I am of a generation fortunate to have the first formal women studies programs opening their classrooms in universities across the nation as I entered college; just in the nick of time to raise my feminist consciousness and set me on the right path in life. So I am pleased to honor Ann Sutherland Harris and Mary Garrard today, not only as I follow in their footsteps in leadership of the WCA but also because their writings fused for me a love of art and a dedication to gender equity and they still line my book shelves today. In my capacity as the director of A.I.R. Gallery in New York, I have had the opportunity to give "The Power of Feminist Art" as a thank you gift to interns and supporters twenty times over. Thank you Mary, and Norma Broude who is here today as well, what an honor. And I am pleased to honor Rosalynn Carter and Joan Mondale, who is here to accept the award on Mrs. Carter's behalf, because the Carter/Mondale Whitehouse holds my memory as the source of my first political awareness. And how fortunate to have that awareness forged in a spirit of peace and fairness and diplomacy. While as a child, I was unaware of Mrs. Mondale's accomplishments in regards to women in the arts, and Mrs. Carter's ongoing support, I am privileged to honor them today. We honor Betty Blayton Taylor, whose work on behalf of children and the communities of Harlem guarantees access to the illuminating influence of the arts in early life experience for another generation of young people. I must thank Betty on a personal note as I am three years into raising my son in Harlem today and I am deeply grateful that the arts are his backyard, thanks to her vision. And to Yoko Ono, who is traveling and unable to be here, her pacifist activism and anti-war stance are all too frustratingly current. The critical evaluation, laced with unexpected optimism, that she articulates in so few, austere words through her work, ring true, still. And Agnes Martin, who died just two months ago—and for that the flutter of excitement and pride we feel today subsides a bit and we go quiet thinking about a long life, so well lived—I am grateful for the chance to honor her as well. As an artist whose work predates our movement, her successful career and the sublime content of her work transcends and reminds us of what we really strive for, an unfettered way for artists to make what they must make regardless of their situation in life. And finally, Andrea Barnwell, a museum professional I aspire to call a peer, is recognized today through the 2005 President's Award, for her early and steady commitment to equity as an art historian and the Director of the Spelman College Museum of Fine Art.

On second thought, it seems as if I found at least seven artistic ways to use the word freedom after all.



Dena Muller and Andrea Barnwell (photo by Shelia Turner)

2005 Chapters' Council Meeting in Atlanta

by Barbara Wolanin, VP for Chapter Relations



Barbara Wolanin
(photo by L. Gilbert Schneider)

The room was full of the energy of people making and renewing connection when representatives from over twenty of the chapters gathered early on Tuesday morning, joined by National Board members and member observers. The chapter representatives introduced themselves and highlighted major activities. The summary of responses from the chapter questionnaire and newsletters were shared. The Florida Chapter invited all to participate in the national exhibition and events they have planned around the summer board meeting at the end of July. We nominated and elected three people as 2005 members of the National Board: Marilyn Hayes, Washington DC; Ann Rowles, Georgia; Allison Altergott, Philadelphia. Other nominees are considering the two remaining chapter council positions.

People at the meeting began to understand that "national is us." There is no big national office- just very busy officers and board members who volunteer time and pay their own way to board meetings-and our energetic National Administrator who in only 15 hours a week keeps up the membership records, updates the Web site, sends out the monthly e-mail bulletin, designs publications, and does everything else needed to keep the organization together.

The discussion and brainstorming continued on Wednesday morning. A major result of the lively discussion was the resolve to create a way for chapters to continue the valuable dialogue and sharing of concerns and ideas via an e-mail group. Marilyn Hayes agreed to set it up via a yahoo group. If you are a chapter president or your chapter representative to national and have not received an invitation to join the yahoo group, please e-mail Marilyn at hayesarts@yahoo.com

People expressed the need for clear and detailed guidelines for chapters in handling memberships, etc, and for a Chapter Handbook. A committee formed to update the old one with the goal of making it available on the website.

All of the chapters reported that they share concerns about finding people to be officers, members to do the necessary work, and how to attract new (and younger) members.

Some of the other suggestions and ideas for chapters that came out of the discussion:

- Have chapters mentor each other, with a more established chapter paired with a developing one.
- Have a chapter advisory board of people with legal, financial, etc. skills.
- Groom people to become officers. Make it clear that the Vice President is to become the next President.
- Make it a chapter policy that officers turn over every two years-even if some people simply shift positions.
- Share the responsibility-- have co-presidents, etc.

- Send out an e-mail bulletin every week (as Florida does.)
- Use a "buddy system" for people who don't have e-mail.
- Get people involved by asking them to do small, finite jobs.
- Each chapter should have a President's Notebook that is passed on to new officers.
- Get corporate sponsors, such as the local art supply store, to help support your newsletter.

I'm looking forward to the continuing dialogue and the sharing of ideas and solutions among chapters through the new Chapter Network set up by Marilyn Hayes. Also, be sure to check the national website frequently to see what other chapters are doing and look for ways that chapters can collaborate. Remember that you can request \$100 per chapter to support inter-chapter activities by sending an e-mail to President Dena Muller at: president@nationalwca.com



L-R: Allison Altergott, Marilyn Hayes
(photo by Linda Gilbert Schneider)

How to get involved:

All WCA members are invited to serve on National Board Committees as ad hoc members. Help the national board to advance the goals of the following committees by contacting committee members or the national office.

- **National Brochure Redesign and Print:**
Dena Muller and Karin Luner
- **Membership Benefits Research:**
Becky Kramer and Ulla Barr
- **Matrix Project and Database:**
Yuriko Takata, Noreen Dean Dresser, Michelle Ortiz, Dena Muller and Emily Bicht
- **Online Membership Information Usage Policy:**
Barbara Wolanin and Karin Luner
- **Lifetime Achievement Awards Luncheon:**
Dena Muller and Emily Bicht
- **National Office Relocation:**
Noreen Dean Dresser, Emily Bicht and Jennifer Colby
- **Student Outreach:**
Helen Poole Newman
- **International:**
Laurie Talbot Hall, Noreen Dean Dresser, Dena Muller and Robin Pedrero.

re:view

'Gender in Motion' and 'Green' speak volumes about the power of feminist values

YOU MAY NOT HAVE NOTICED, but a few weekends ago the edgier galleries in town knocked themselves out for a rare visit from the annual convention of the College Art Association. The academicians came and went in a whirlwind of events, but *Gender in Motion*, the juried show of the Women's Caucus for Art, is still on view through Tuesday at 3Ten Haustudio, Diane Hause's studio/gallery space in Castleberry.

The show's of more than academic interest. The WCA was born during the ferment of first-generation feminism. So you may find it educational that so many women remain engaged in the problems of being a female artist — and just of being a woman — without fitting into stereotypes. Many of the WCA's early feminists have now raised a generation of children, and their art shows us that feminism can be a family value.

Distinguished artist Emma Amos selected a handful of works from hundreds of submissions. She assembled a show that includes everything from Marya Roland's humorous take on fat to a delicately symbolic sculpture by Gerry Sattelle that could be interpreted as dealing with topics from heartbreak to major surgery. This viewer-friendly show has already appealed to many visitors who would never seek out a show featuring "women's art," and should help more people realize that the members of the Women's Caucus for Art are diverse and independent. In some ways, the point is reinforced by another, unrelated show at nearby Eyedrum. Gail Vogels' paintings use a mother's eye to stand art history on its head, as she shows



Emma Amos
(photo by Linda G. Schneider)

her son and other young men half-hidden behind flowers and foliage. The portraits may warm the hearts of mothers (and fathers), but the show's also a statement about the vulnerability of teenage manhood. It's worth checking out, especially if you've never ventured into Eyedrum's territory.

- Jerry Cullum, The Atlanta Journal-Constitution
Published on: 03/10/2005

Emma Amos, the artist and keynote speaker at the WCA National Conference that met in Atlanta, Feb. 14, 2005, gave out these quotes to the audience. Pleased to have us send them to you, she credits The Women's Art Institute at the Minneapolis College of Art and Design's Summer Studio Intensive where the women artist participants had asked her these questions. Other comments are notes from an "amazing lecture" she heard given by artist, Kerry James Marshall, at a Skowhegan symposium held in New York City.

Think globally - paint locally Kerry James Marshall said "think about it... what kinds of difference makes a difference?" "What makes an artist of consequence? And he also said "You may choose to paint flowers. It is direct and it may be fraught with delight. There is a place for this." →

Some questions to ask yourself: How can you hold on fiercely to your artmaking in the face of all that would discourage or distract you? • What is our responsibility as artists to address the systemic misrepresentation and objectification of persons in our culture? • Is it possible for women artists to claim their authority and authenticity by simply saying "I am this" instead of reacting with "That's not me! I am not this?" • What does fierce look like in the studio and in life? • Do we have an obligation as smart women to respond to the cultural objectification of women? • How do you take the opportunity to tell the truth about the person you are? • What is your responsibility to yourself? What is your responsibility to an audience? • What stops you from working? What keeps you working?

see:change

... Liberated At Last - A landmark recording of second-wave feminism is reissued and updated.

The feminist movement of the 1970s won unprecedented rights for women. But three decades later, their bodies are still used to sell everything from booze to cars, *Roe v. Wade* is on life support and a guy who claimed men might be better at math is the president of Harvard. If this bothers you take heart: The soundtrack for your righteous indignation has been reissued. A 1972 album by the Chicago and New Haven's Women's Liberation Rock Bands, originally called *Mountain Moving Day*, is now out in remastered form with the title *Papa, Don't Lay That Shit on Me*. The record label is Rounder.

- Sara Marcus, Time Out New York March 24-30, 2005

... Brainstormers

ARTISTS PROTEST "GREATER NEW YORK"

An ad hoc group of artists known as the Brainstormers has accused the P.S.1 Contemporary Art Center of gender bias in the selection of artists for "Greater New York 2005," the high-profile show of younger artists that had its gala debut at the Long Island City museum on Mar. 15, 2005. Of the more than 160 artists in the show, 107 are men -- almost double the number of women selected for the exhibition.

Artnet News 3/15/2005

... ArtTable

To celebrate its 25th anniversary, ArtTable is hosting "Looking Back - Moving Forward," a conference in New York from the 6th through the 9th of [April]. Festivities include a dinner at Cipriani honoring 12 women - including Andrea Barnwell, director of the Spelman College Museum of Fine Art; Ellen Haddigan, executive director of the Rush Philanthropic Arts Foundation; and Marysol Nieves, curator at the Museo de Arte de Puerto Rico. "Women are still hitting glass ceilings in major arts institutions," says Katie Hollander, ArtTable's executive director. "Women still need to find their seat at the table."

- Rachel Somerstein, ArtNews, April 2005, p.33

... WCA Guerilla Girls

Guerilla Girls, Artist Advocates and The Conscience of the Art World, spoke at Stetson on April 1, 2005.

Orlando artists Bonnie Sprung and Karen Carasik say they are applying for jobs as Guerilla Girls at Stetson University in Deland, Florida! www.guerillagirls.com

Regional News

WCA New Hampshire – We celebrated our 10th Anniversary with a terrific exhibition at Southern New Hampshire University entitled, *Looking Back/Facing Forward*.



10th Anniversary exhibition, "Looking Back/Facing Forward" at Southern New Hampshire University

The university also sponsored a well-attended panel discussion moderated by our juror, Mara Whitzling, with four of the artists in the show. At the opening reception, WCA-NH launched our 10th Anniversary Retrospective Catalog. The catalog is an archive of WCA-NH's exhibitions burned onto a CD. The CD can be run as a slide show or scrolled through as a book. We plan to update the CD every year with pictures and information about chapter activities and exhibitions. The CD's cost less than \$1 to make and we plan to sell them for \$5 a piece. Proceeds will go to our college scholarship fund. Finally, our computer-savvy newsletter editor, Donna Catanzaro, is now offering our newsletter on-line as a cost-saving measure.

WCA Boston – WCA Boston was thrilled to have had great exhibitions in 2004-2005 programming year. Our 2004 summer show was a large curated exhibition at Artspace Maynard *Women's Prerogatives: Making Changes*, accompanied by a beautiful brochure. We also had an open show at the Holyoke Center at Harvard University in January 2005 and our long awaited Gibbs Gallery/Arlington Center for the Arts, *The Romantic View Now*. The Arlington show was filmed at the opening reception by the



"The Romantic View Now" L-R: Laura Morrison, Kathy A Halamka, Andrea Goldsmith, Beverly Rippel, Art in back by G. Santoyo Ruenitz

Arlington Cable Access channel, and documents the work of artists in three New England WCA Chapters. Our recent show in March, *Women Respond to Girl Culture* was held in conjunction with the Lauren Greenfield "Girl Culture" project, at Tufts University. Topping off our spring schedule is the juried show "Myth, Dream, and Fantasy in the Third Millennium" now open through May 5 at Gallery 1581 in the Boston Graduate School for Psychoanalysis. Beginning in the summer of 2005, we will be scaling back our normal exhibition planning to focus on the 2006 Conference: *Digging Deeper to Build New Paradigms*. Please read the 2006 "Call for Panels", and put together some great proposals! See you all next year in Boston!

WCA Mass. Central – No Report

WCA Connecticut – The CT Chapter has had a very productive year already. We started with *The Heart* show at City Lights Gallery which was very successful and allowed us to give a contribution to the Women's Heart Foundation. We also had a fabulous fundraiser called *Flying Scarves* where 25 women artists hand dyed and painted 125 silk scarves. This accomplished to match a grant from the Commission of Culture and Tourism for the creation of a film called *Women Make Art* which will be previewed for the first time at our 15th Anniversary during the opening of our *Night and Day* show at the Quick Center of the Arts in Fairfield, CT. The 15 min. film increases public awareness of the approach that women of diverse backgrounds and disciplines bring to the arts. We have also started a Coaching Program for the professional development of artists. The first workshop was last month and called *Resolutions 2005*. We plan to have four workshops a year.

WCA Philadelphia – In January, Philadelphia and National Board member Michelle Ortiz organized a "Women Artists Open Session." Inspired by similar events held by Dena Muller at A.I.R. Gallery in NYC, this event brought women together from all over Philadelphia and the surrounding area to discuss the commonalities of being a "woman" artist. Along with members of the Philadelphia Chapter, there were also representatives from local collectives Women Hollar and Las Gallas. The discussion explored the ideas of why women organize, the experiences of coming together collectively, and how that has affected them. The arrival of March was heralded by the First Friday reception of *Making History: Here And Now*, a Philadelphia Chapter members, exhibition. Hosted by Highwire Gallery, the multidisciplinary exhibition featured twenty-six members of the Philadelphia Chapter, and has now been extended through April.

WCA DC Area – At the 2004 annual Holiday Brunch, WCA/DC members presented the artist, Menucha, with the Chapter's annual Corinne Mitchell Lifetime Achievement Award for her extensive work in the arts and the community. The WCA/DC 2005 Networking Day program, *Our Heritage: Women in the Arts*, will be held on Saturday, April 2, 2005, at Thomas House. WCA/DC's member exhibition, *Discovering Our Past, Imagining Our Future* will open on the same day. The program features Marcelle Harwell Pachnowski, President of the National Association of Women Artists (NAWA), the oldest continuing art organization for women in the U.S., and a slide presentation highlighting NAWA artists in the collection of the Jane Voorhees Zimmerli Museum at Rutgers University. The program also includes the Philadelphia WCA Chapter's presentation highlighting the work in their current member exhibition and an art/slide share open to all attendees. In March, we enjoyed an art chat and tour with museum staff at the Berthe Morisot exhibition at the National Museum of Women in the Arts.

WCA Georgia – No Report

WCA Florida – See the Summer Board Listings

WCA Houston – wants members to know about the chapter sponsored, hands-on seminar “Introduction to Renaissance Fresco” , Saturday, May 28, 9am-4pm, at The Foundry, 1712 Burnett Street, Houston, Tx 77026 Admission fees range from \$215-\$255, including imported pigments to take home. Contact Joy Mullett for info at canary@fine-art.com, or 281-483-0444, or www.artwomenhouston.org

WCA Chicago – No Report

WCA Indiana – No Report

WCA Minnesota – No Report

WCA Iowa – The Central Iowa Women’s Caucus for Art spent the last two meetings exploring the work of Ana Mendieta, who graduated from the University of Iowa. At the February meeting, artist and educator, Jane Gilmor, gave a slide presentation about Mendieta’s work including influences she received while still a student at the University of Iowa. Jane was a friend of Ana’s and a fellow student at the U of I. Jane also showed a video about Ana, made shortly after her death by Kate Horsefield, who now heads the Video Data Base at the Art Institute of Chicago. In March CIWCA members met the Des Moines Art Center to see the Mendeita Retrospective. April will see the CIWCA back in nature, working on a labyrinth.

WCA St. Louis Chapter – It has been a long few months for us planning and staging the *National Contemporary Women Artists Exhibition XIII*, but after months of hard work, the exhibition has come to a close. There were a few glitches here and there including some lost entries by the local post office but all that seemed to fade away at the reception on Friday March 18. Over 300 people attended the reception with hundreds more visiting throughout. The exhibition took place March 4 - 30, at the MAD ART Gallery. Awards were presented at the reception to the following artists: First Place – *Front Right Foot*, Sara Christensen Blair; Second Place – *The Hardly Hard Business Dress*, Anni Abbi; Third Place – *# 13*, Loretta Bourque; Honorable Mention – *Adoration*, Sandy Culp; Honorable Mention – *Woody Strikes Again*, Karen Wenig and Honorable Mention – *Duo 1*, Naomi Runtz. Check out the exhibition catalog at: <http://groups.yahoo.com/group/WCA-STL>

WCA Nebraska – No Report

WCA Colorado Chapter – Our Colorado Chapter started off the year with *Women in Science? Science in Art* show at the University of Colorado at Boulder gallery. Eight CO WCA artists collaborated with nine scientists over the course of a year, learning new techniques, ideas, and images with this collaboration. Also in the show was an “art in petri dish installation” (over 300 dishes made by artists, scientists, friends, students, and other people in the community). These “art dishes” were also digitally photographed and incorporated in an “evolving image” computer run slide show at the exhibition. Check out images of the show at wcaco.org. Another art show involving the collaboration with a male artist, is our *Reconcilable Differences* at the Air Force Academy in Colorado Springs, CO. Pairs of female/male artists worked on both individual pieces or a collaborative piece to show the similarities/differences in their ideas and how “gender” might be different or the same in the interpretation. We had our March meeting at the JCC in Denver where we heard a talk about feminism in art and viewed the *Upstarts and Matriarchs* show which included Judy Chicago and other important feminist artists from the 70s and beyond. Inspiration!

WCA Palouse – No Report

WCA New Mexico – No Report

WCA Arizona – No Report

WCA San Diego – No Report

WCA Southern California – Sponsored a studio dialogue with June Wayne, whose artistic career spans more than sixty years and has involved the creation of paintings, prints, tapestries, and videos as well as the founding of the internationally recognized Tamarind Lithography Workshop. This successful dialogue was



SCWCA President Ann Isolde with June Wayne

followed by the *Curator’s Choice* exhibition at our recently reconfigured SCWCA Gallery, with work selected from the artists’ registry by Suvan Geer in celebration of Women’s History Month. The art viewing/book discussion group met in March at the home of pioneering performance artist Barbara T. Smith to discuss her retrospective at Pomona College Museum of Art and view a video screening of *Inner Landscapes*, a compilation of her historic works from 1969-2001. The month ended with a behind the scenes tour with respected gallery owner Jan Baum, who shared useful information about how to approach commercial galleries. We plan to sponsor a workshop titled *Practical Tips from the Handbook for the Emerging Artist* with USC Professor Margaret Lazzari at the Brentwood Art Center in April. In addition to presenting these programs, we are moving forward with plans to diversify and expand our membership with the support of a Visual Arts Initiative Grant from the California Community Foundation.

WCA Monterey Bay – No Report

WCA South Bay Area – No Report

WCA Northern California – No Report

WCA Monterey Bay – No Report

WCA Oregon WCA – On Sunday March 6th members were treated to a private showing of 15 original Alice Neel paintings at the home of Mr. and Mrs. Jonathan Brandt. The Brandts knew Alice personally and count themselves as her first collector. We learned about many personal anecdotes of Ms. Neel’s life, and of the history of some of her more well known paintings.

WCA Northwest – No Report

WCA Member-At-Large – There are currently 53 members with no chapter affiliation. Close to 30 members joined recently because of the various juried national shows.

Call for Panel Proposals and Panel Chairs Boston 2006

“Digging Deeper to Build New Paradigms”, Boston, MA February 20-23, 2006

The Boston Chapter of the Women's Caucus for Art (WCA) will be hosting the 2006 National Annual Conference. We are delighted to announce that Coco Fusco, international performance artist and professor at Columbia University, will be the keynote speaker.

At this time, we are seeking panel chairs and proposals that address the conference theme, *Digging Deeper to Build New Paradigms*. Harnessing the momentum from Atlanta's conference in 2005, our theme suggests that we are excavating past histories as we move forward to embrace new agendas and support the emerging voices of third wave feminists. Topics to consider in developing conference proposals include, but are not limited to:

The Freedom Trail: Women's Voices	Terrorism, Violence, Perversion and the American Dollar
The Domestic Front	New Communities for Artistic Enterprise
Public Memory	Artists as Agents of Change
Performance	New Media
Third Wave Feminism	Mentors and Models
Video	The Color at the Top Is Green
Art and Scholarship	Gentrification and the Plight of Artists' Communities

We encourage members with diverse opinions and backgrounds to submit proposals for the 2006 conference. Presentations in traditional visual arts as well as film, video, computer and performance are welcome. Applications must have a postmark date of May 15th, 2005. Notification of acceptance will be sent by July 1st; and a second call for participation in accepted sessions will follow.

TO SUBMIT A PROPOSAL SEND THE FOLLOWING INFORMATION

- Format: panel session, workshop, performance, slide presentation, video, etc.
- Topic: brief description of theme and content, not to exceed 400 words.
- Images: enclose up to 5 slides, photos, or digital images formatted for Mac OR one video, CD or DVD.
- SASE: enclosed stamped self-addressed envelope if you want your material returned. Otherwise, it becomes the property of the WCA-Boston.
- Postcard: send a self-addressed stamped postcard for acknowledgement of receipt of materials (opt.)
- Contact information: your name, address, telephone, e-mail, etc. if different from moderator.
- If your proposal includes panelists, names and resumes of panelists.
- DEADLINE: proposals must be postmarked by May 15th, 2005 to be considered.
- SEND TO: Karen Frostig and Denise Malis
2006 WCA Conference Panel Coordinators
147 Cypress Street
Newton, MA 02459
DeniseMalis@aol.com
karenfrostig@comcast.net

ELIGIBILITY

- Anyone may send a proposal/abstract, however, WCA membership is required of chairs and moderators. Panelists are expected, but not required to be WCA members.
- Panelists must be prepared to provide for their own transport, housing & conference registration fees.

Call for Entries: “Re-visioning” - National Juried Exhibition at the Maitland Art Center, Florida

The Florida Chapter, (<http://www.wcafl.org/>) based in Orlando, will host a national juried exhibition, “Re-visioning”, at the Maitland Art Center (<http://maitlandartcenter.org>), July 29 - August 28, 2005 in celebration of the chapter's eleventh anniversary. “Re-visioning” is open to current and new WCA members. Download a WCA membership application and/or “Re-visioning” exhibition entry form at (<http://www.wcafl.org>). Entry fees are \$25.00 for submission of three images. **All entries (slides, jpgs, etc.) must be postmarked by Monday, May 16, 2005.** For more information, contact Chapter President Bonnie Sprung at 407.834.8433 or artnphoto@aol.com. The opening reception will be held at the Maitland Art Center on Friday, July 29, 2005 from 6:30 - 8:30 PM.

JUROR: New York sculptor, artist and author **Nancy Azara** will jury the “Re-visioning” exhibition. Azara founded the New York Feminist Art Institute (NYFAI) in 1979. Azara's three dimensional works and her book, “Spirit Taking Form: Making a Spiritual Practice of Making Art” will be on display at the Maitland Art Center from July 29 - August 28, 2005. For more information see <http://www.nancyazara.com>

Featured Florida Chapter public events scheduled concurrently with the 2005 Summer National Board Meeting

Thursday, July 28, and Friday, July 29 - Orlando Area Gallery Tour - Board members and non-board members arriving Thursday, July 28 are invited to tour local galleries in the Orlando area. The tour will also be offered on Friday, July 29. Hosted by Southeast Regional VP and COMMA Gallery owner, Karen Carasik, the tour will begin at COMMA Gallery and visit other local galleries. For more information regarding the tour, contact Karen Carasik at commaffl@msn.com or call (407) 376-1400. (<http://www.floridaartistsregistry.com/galleries/comma/>).
NOTE: COMMA Gallery will also host an exhibition and book signing featuring "Re-Visioning" juror Nancy Azara on Thursday, July 28.

Friday, July 29 - Florida Lifetime Achievement Awards - The Chapter will honor for the first time two outstanding female artists, Anjal Soler of Fort Lauderdale and Eleanor Merritt of Sarasota. The Florida Lifetime Achievement Awards Recognition Ceremony will be held at the DeLand Museum of Art on Friday, July 29 from 7:00 - 9:30pm. The event is free and open to the public. Anjal Soler's exhibition, "Sheroes" and Eleanor Merritt's exhibition, "Centennial Shuttles" can be viewed at the DeLand Museum of Art from Friday, July 15 through Sunday, September 11, 2005. Eleanor Merritt's work will also be on display at DeLand's African American Museum of the Arts from Friday, July 15 through Sunday, September 11, 2005. A special reception will be held for Merritt on Sunday, July 31, 2005 from 4:00 - 5:00 PM. The Sunday reception is free and open to the public.

Saturday, July 30 - "The 'F' Word, Feminism in Art" - The DeLand Museum of Art invites local community artists and visiting WCA members to bring 5 or more slides or brief VHS video of their recent and/or feminist artwork to share during this afternoon of images and discussion.

For more information contact: Allison Constantino, Publicity Chair, (407) 695-5938, amprodart@earthlink.net

matrix:coordinate

coordinate (ko or'dn it) 1. of the same order or degree. 2. a person or tbeing of equal rank or importance; an equal. 3. to combine in harmonious relation or action. 4. to act in

Museum of the Americas - Miami, Florida

Women in the Arts Exhibition

The Museum of the Americas was founded as a free expression forum with no major restrictions in September 1991 by an Argentinean photographer and an art broker from Spain. Both of them are still running the show. It started in a Coconut Grove provided premises, moving later to the Miami Design District.

The building which hosted the Spanish/Latin-American Museum was an old mansion, with beautiful woodwork throughout the building as well as the eight foot wide staircase. The first floor was used probably as a grand ballroom and the ceiling was on the fourth floor with beautiful crystal chandeliers dropping down in various lengths to illuminate each floor. All the hall/galleries had Spanish arches which added flavor and elegance. The Museum was on the third floor. I remember participating on their first competition. Then I was invited to be one of "Seven Women from Seven Countries" Each of us had two large walls, and Jeb Bush and his Wife came to the opening and presented each of us with a platter from the city of Miami. This beautiful place only lasted five years. When the Designer District got in shape, the rent was increased four times and the Museum moved to Coral Gables. I did not participate in that location.

On December 2000, its name was changed to "Latin American Arts Museum". It moved to Calle Ocho, not necessary my cup of tea, but my Argentinean friend and I decided to give it a try two years ago. We both were winners, "Honorary Mention" and "Best of Show". She delivered the work and I picked it up. The place was nothing as my previous experiences. Now, as Museum of the Americas, it has moved again a couple of blocks on the same Calle Ocho, the Cuban/Caribbean neighborhood.

Their last exhibition "Women in the Arts" is one of many exhibitions held monthly. March was a Women's History Month. The entry fee was \$150 for one painting. I think it is for people who are creating their resume and need to include museum exhibitions. The "Best of Show" received 12 free months on the museum's website in the artist's section. "Honorable Mentions" received 6 months. We, artists, most of the time are the target for others to make money. But then, that is another story.... by Maritz

se grows. 2. a rectangular array consisting of rows and columns. 1. something that constitutes the place or point from which something

Special Note: Matrix Project

The National Administrator and the Matrix Committee: Noreen Dean Dresser, Emily Bicht, and Dena Muller have started working on WCA's own Matrix database, which, if all goes well, will be on the web by summer. Look for more information on submitting entries and using the Matrix database in the months to follow.



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Save the Dates: NATIONAL SUMMER BOARD MEETING OVERVIEW

Orlando, Maitland and DeLand, Florida -Friday, July 29- Sunday, July 31, 2005

Friday, July 29, 2005 Maitland, Florida

6:30 PM - 8:30 PM Maitland Art Center "Re-visioning" Exhibition Reception and Opening

Saturday, July 30, 2005 DeLand, Florida

9:30 AM - 5:00 PM WCA National Summer Board Meeting - DeLand Museum of Art

7:00 PM - 9:30 PM Florida Lifetime Achievement Awards Ceremony honoring Anjal Soler and Eleanor Merritt.

Sunday, July 31, 2005 DeLand, Florida

9:30 AM - 4:00 PM National Summer Board Meeting - DeLand Museum of Art

Accomodations and Travel

The University Inn in DeLand, adjacent to Stetson University and within blocks of the historic DeLand area and The DeLand Museum of Art, is offering WCA a rate of \$78.70 (including tax) per night. The Florida Chapter has reserved 20 rooms for the National Summer Board Meeting. All rooms must be reserved before July 15 to receive the special \$78.70 rate. Visit www.universityinndeland.com/index.htm
Also, WCA members residing in the Orlando area are offering accommodations for visiting WCA members. Contact Bonnie Sprung at (407) 834-8433 or artnphoto@aol.com to arrange your stay with a local member.

Additionally, The Artisan Inn Bed and Breakfast, a mile away from the DeLand Museum, is offering a special WCA rate of \$80 for a standard room, with one queen bed, and \$110 for a suite. The Artisan, featuring 8 rooms and 1 suite with a full bar and Jacuzzi, was voted "second best inn" in the state of Florida by Florida Weekly Magazine. If your stay includes at least two nights, the standard fee goes down to \$75 per night. Deadline for booking is July 1, 2005. (<http://www.delandartisaninn.com>)

Attendees can arrive at three destinations: The Greater Orlando Airport, southeast of downtown Orlando; The Sanford Florida Airport, North of Downtown Orlando, or The Daytona International Airport, approximately 30 minutes from DeLand.

For detailed information go to www.nationalwca.com